

GEORGE S.

SCHUYLERViews and
ReviewsA Bad Habit of Nicknaming
Outstanding Negroes

(This column represents the personal opinion of Mr. Schuyler and in no way reflects the editorial opinion of The Pittsburgh Courier. The Editors)

A TIMELY THESIS for Doctor's or Master's degree in psychology would be our habit of nicknaming every outstanding member of our group after some similarly prominent white person, and why we do it. Perhaps it arises from our desire to convince ourselves and others that the achievements of certain individuals among us compare favorably with those of certain white men and women, showing that we are no less capable than others of producing outstanding personalities.

If so, this is a little pathetic because it is obvious (if we assume that all individuals and groups are equal) that a certain number will attain distinction regardless of color, nationality or religion. Then, too, it is indicative of a certain degree of group isolationism, perhaps, that we seek to identify racially our prominent personages, organizations and institutions. This is understandable in view of our American color caste system which sets each racial group apart by custom and law, and it is also quite revealing.

IRONICALLY, THE NEGRO whom we nickname after some prominent white person is often superior to that person, and if any nicknaming is to be done it should be the other way around. Years ago there was a prominent and eloquent Negro preacher who evangelized about the country and everywhere drew immense audiences. He was promptly dubbed the Black Billy Sunday by Negroes themselves although he was, if anything, superior to Billy Sunday.

In the Thirties there was an outstanding character around Harlem, a Negro originally from North Carolina who claimed to be a Moslem named Sufi Mohammed. Sufi and his group engaged in putting pressure on the white merchants of Har-

lem to hire Negroes in their stores, something they had never before considered doing. Because he called attention to the fact that the most of these stores were owned by Jews he was promptly dubbed Black Hitler. There was no similarity between Sufi and Hitler except that both were anti-Jewish, and Sufi was outstandingly anti-Semitic in his own right because he spearheaded a movement that succeeded eventually in placing one or more Negro workers in every store in Harlem.

* * *

MADAME C. J. WALKER was frequently dubbed the Black Hetty Green. Her achievements were more outstanding than those of the remarkable Hetty, considering the depths of poverty and proscription from which Madam Walker emerged. Nevertheless, she had to be the Black Hetty Green.

Most people of this generation know little or nothing about Madame Sisseretta Jones, the remarkable singer of three generations ago who thrilled audiences throughout the United States and Europe. A contemporary was Adelina Patti, another great singer who happened to be white but was not superior to Sisseretta Jones. Nevertheless, Madame Jones was dubbed the Black Patti and was so known all over the world. Many of our people took pride in this nickname!

* * *

CONSIDER THE great leader, Toussaint L'Ouverture, of Haiti who has been dubbed the Black Napoloen and Negro Napoleon, although Toussaint was a greater man because his movement succeeded while Napoleon ruined France. Toussaint was born and reared a slave, educated himself, plotted the second great revolution on this hemisphere against European imperialism, led the successful revolt which ended in the defeat of Napoleon's expeditionary force under LeClerc and the birth of the second republic in the Americas.

Napoleon was born and reared a free man, graduated from a military academy and was a commissioned officer in the French Army. He did not plan or carry through the French Revolution, he merely took it over by force, just as Lenin and his gang took over the Russian Revolution by force six months after the Czar was overthrown.

Nevertheless, Toussaint is dubbed the Black Napoleon while Bonaparte is NOT dubbed the white Toussaint! Nor is this peculiar habit confined to the U. S. Negroes. In Brazil an immensely popular black radio comedian, Otelo, has been dubbed the Black Danny Kaye, and was so introduced to me last July.

THERE IS another kind of identification which takes the form of dubbing every outstanding colored person as Negro or colored in connection with their business or profession whenever he or she is mentioned in the press. Thus, John Doe, sculptor, becomes John Doe, Negro sculptor. Richard Roe, baritone, becomes Richard Roe, Negro baritone. Jenny Doe, painter, became Jenny Doe, Negro painter, and so on through the gamut of scientists, publishers, financiers, writers, business executives and politicians.

Singularly there seems to be little objection from our group to such labeling although we wax wroth when a Negro criminal is so identified. One can imagine the storm of protest from Jews if any newspaper or periodical referred to Horowitz as a Jewish pianist, Einstein as a Jewish physicist, Menuhin as a Jewish violinist, Hurok as a Jewish impresario, Sulzberger as a Jewish publisher or Lehman as a Jewish banker.

Such designation would be more justified in the case of Jewish individuals because they belong to an acknowledged religious group whereas Negro is a wholly manufactured designation aimed at the perpetuation psychologically of our color caste system.

It is all very strange and confused, and, as I say, I wish one of our budding psychologists would do a study on it. It should prove immensely instructive.

Lore Not Known To Whites Is Revealed By Negro Prof.

40 Revd
BY MEL MOST

CHICAGO, Dec. 25 — (AP) — A lore never revealed to white men has been wrested from his people by a painstaking Negro professor.

His search uncovered astonishing survivals of African culture and more than 4,000 African words, names and numbers still spoken among 250,000 Negroes in a corner of the United States.

Dr. Lorenzo Dow Turner, 54-year-old professor of English at Roosevelt College, Chicago (formerly at Fisk University, Nashville, Tenn.) worked 17 years—and learned 32 African languages—to make the discoveries.

They lay bare the probable explanation of some of the oldest and newest Americanisms from "tote" to "juke box." They reveal the identity, civilization and relative influences of the peoples from which most of America's 13,000,000 Negroes descend.

Turner worked in "the black border"—the Rice Islands and the neighboring coast for 240 miles between Georgetown, S. C., and St. Marys, Ga., on the Florida state line.

Some of its natives never have been off the sea islands or seen tribes in Angola, or a white man from close up. Previous investigators dismissed as odd English the odd Negro "Gullah" or "Geechee" dialect spoken there.

Turner's first wartime reports roused scholars. The American Council of Learned Societies threw its resources behind him. H. L. Mencken put Turner's first

few words into his "Supplement Two" to wipe out pages of arguments in earlier volumes of African languages. The first Negroes landed at Jamestown a year and a half before the Mayflower.

America's greatest dialect reached Plymouth Rock. Putting them to work carrying loads, probably Guy S. Lowman, Jr., of Madison, Wisc., tried to help. But the Gullahs refused to be questioned by tell them was tote!"

Lowman, Says Turner: "I was confronted on everyboxes," the word "juke" is Gullah with this question, "Meklah from a Senegalese term imoona bring di buckra?" meaning plying a wild time.

(in Gullah-English) "Why did you bring the white man?"

At first Turner himself was treated as an outsider. He says: 32 West African languages, some-

"My first recordings of the speech of the Gullahs contain grammars. He went to London and Paris to learn half of those made when I was no longer them from actual speakers, including 20 natives and several a stranger to them."

Turner's book means the end of Africa-reared members of mis-

theories that African culture leftsionaries' families.

Before that he did research at

Racial Characteristics

Harvard, Yale and Michigan Universities. To examine the mixing of languages, he also studied Negro-French Creole (which gave us the African word "voodoo") in Louisiana, and Negro-Portuguese in northeastern Brazil (which probably gave us "samba").

He found that "Gullah" and "Geechee" themselves are the names of two Liberian languages. Among whites today, up-country South Carolinians call Charlestionians "Geechees."

ta, the names of a daughter and wife of Mohammed.

Other words show Christianity had reached them before they left Africa. Many Gullahs end their prayers with "amen"—a corruption of "amen" from Liberia and French West Africa.

The University of Chicago has just published Turner's completed report.

"Africanisms in the Gullah Dialect" is too technical for lay readers. But students of American English found Gullah is the missing link that introduced many Americanisms used by people who never dream they're talking African.

For instance, there is "gopher" or "pinder" for peanut (called "guba" and "pinda" in Gullah).

It may start with the first known Americanism. The word "tote," meaning "carry," has been found in print within 70 years after the first settlement at Jamestown, Va. It has no known English origin.

Turner found it means pick up

Two" to wipe out pages of argu-

or carry in Gullah and five West

ments in earlier volumes of African languages. The first Ne-

Mencken's "The American Lan-

guage."

and a half before the Mayflower

arrived at Plymouth Rock. Putting them to work carrying loads, probably Guy S. Lowman, Jr., of Madison, the first word their overseers Wisc., tried to help. But the Gullahs refused to be questioned by tell them was tote!"

Lowman, Says Turner:

Down to our latest "juke

hand with this question, "Meklah from a Senegalese term imoona bring di buckra?" meaning plying a wild time.

(in Gullah-English) "Why did you bring the white man?"

City, N. C., reared in Wash-

At first Turner himself was treated as an outsider. He says: 32 West African languages, some-

"My first recordings of the speech of the Gullahs contain grammars. He went to Lon-

don and Paris to learn half of

those made when I was no longer them from actual speakers, in-

a stranger to them."

including 20 natives and several

Turner's book means the end of Africa-reared members of mis-

theories that African culture leftsionaries' families.

Before that he did research at

Racial Consciousness



Corner - Joliet Associated Press Wirephoto.
HE'S A TROLLEY FAN . . . Jimmy Crawford, 7, shows what he wants to be when he grows up—a motorman. He was taken off a Pittsburgh trolley by police Sunday after he had ridden 19 hours on a 30-cent pass. He was a little tired, but said he still wanted to be a motorman.

BAN ON 'SAMBO' REFUSED

The Times Sat 6-4-49
Trenton Education Board Calls

Book a Children's Classic

New York 6-4-49

TRENTON, N. J., June 3 (UP)—The Trenton Board of Education today refused to ban "Little Black Sambo" from school libraries after the National Association for the Advancement of Colored People charged the book is derogatory to the Negro race.

A delegation from the NAACP, headed by Dr. Charles Broadus, made the request. The delegation contended the book is not fit for children to read.

The board voted to keep "Little Black Sambo" in libraries because it is used only as a reference book, available on request to any student who wants it. Furthermore, the board said, the book has been considered a children's classic for many years.



THE KING AND QUEEN—Rulers of the Christmas Festival are Clarice Durr, Queen Yule I, and James B. Pinkney, King Yule I.



MR. AND MRS. SANTA—Hit of the festival parade was the float carrying Mr. and Mrs. Santa Claus.

Negro Carnival Season *newspaper 15-49* Launched By Parade

A 10-day period of Christmas merrymaking for Birmingham's Negro community was ushered in last night with a 63-unit parade.

The parade officially launched the Birmingham Christmas Festival dedicated to "One World and One Fellowship."

Climax to the festival will come Dec. 23 when King Yule I and Queen Yule I are crowned in Municipal Auditorium.

Between now and then are to come many parties, most of them private.

Thousands lined the sidewalk last night as the parade slowly moved through the Negro business district in a steady, icy rain.

* * *
THE PARADE WAS LED BY a huge float on which Mr. and Mrs. Santa Claus were enthroned.

Close behind was the float bearing the king and queen, James B. Pinkney, local insurance executive, and Clarice Durr, a student in the Nursing School at Tuskegee Institute and president of the Negro Debutante Club.

It was the first such festival for the Negro community and is scheduled to become an annual affair. Officials were pleased with its enthusiastic acceptance although the rain and occasional sleet cut the crowd.

* * *
THE RAIN KEPT from the line of march several of the bands which were scheduled to march between the floats.

In addition to six school bands more music was furnished by the Miles College Glee Club and a chorus of beauty college students.

Patterned somewhat after the gigantic parade of the Birmingham Christmas Carnival, the procession included floats depicting such fairytale scenes as Jack and the Beanstalk.

Others showed the Manger Scene and the Three Wise Men.

After winding through the business district, where thousands of faces peered out windows, the parade wound its way to Smithfield Court Auditorium where the first festival dance was held.

* * *
THE CORONATION ceremony will come when the Imperial Club presents 21 Negro debutantes in Municipal Auditorium.

The Smithfield Court dance replaced the street dance which was canceled because of the ugly sleet weather.

The festival is sponsored by the newly formed Festival Association which includes these groups: Moonlight Club, Negro Business League, Housewives League, Imperial Club, City Federation of Colored Women's Clubs, Beauticians Association and Greek Letter Society.

Negro Turned White Wants *Charles C. Howard* 'To Go Back'

LOS ANGELES—(UP)—A Negro whose skin turned white has been living as a white man for a year. Now he says he wants to go back.

"Every night I pray the doctors will make me black again," Charles C. Howard said softly. "I crossed the color line, and I want to go back."

The 29-year-old Negro's dark skin slowly turned pale through a rare skin malady. Technically, doctors said, he is an albino.

Howard used to get a kick, he said, out of walking into the white men's hotels, sitting at the bars and ~~and~~ ^{drinking} with white girls.

"Now I want my color back," he said, "real bad. It's not that I don't like the white people. But I'm proud of my race. I want to be a real Negro again."

Reproduction Of Offensive Letter-Head



This is a reproduction of the letter-head of the Aughinbaugh Canning Company of Biloxi, Miss.

which proudly states its insulting product name "has been famous since 1881".

CANNING COMPANY OF MISSISSIPPI USES INSULT AS TRADE NAME FOR OYSTER AND SHRIMP BUSINESS

St. Louis, Mo. Argus 40 Racial Consciousness
Mid-town section features

Despite efforts to wipe out feelings against minority groups all over the place. The juke-box is over the world, the deep South filled with typical Dixieland continues to ridicule upon the nation's largest minority.

Typical of this is the Aughinbaugh Canning Co., of Biloxi, Miss., canners and shippers of "N.....r Head" oysters and shrimps. So brazen is this company in its capitalization on the ridicule of the darker citizens of the country, its letter heads carry a caricature of a minstrel figure, complete with bow tie and open mouth eating an oyster.

The company also manufactures "Negro Head" oysters to be sold in those areas "where there is objection to the wording "N.....r Head," says H. D. Money, a representative of the company.

Money told the Argus that no Northern states objected to the use of "N.....r" other than Minnesota, Wisconsin and the Dakotas.

"For instance, the demand for oysters in Illinois is for "N.....r Head" and not 'Negro Head,' Money said.

St. Louis is not without its business places doing business at the fun-making expense of the nation's largest minority. A restaurant recently opened in the

What White Southerners Love



This bronze statue at Natchitoches, La., symbolizes the 'hat in hand' attitude which most white southerners would like for colored citizens to adopt.

Courier Campaign Bears Fruit as Others Rally To War on Race Labels

By GEORGE F. BROWN

(Courier Staff Writer)

The Courier's campaign against race tags on records is bearing a bumper crop of fruit as attention to the drive is brought with increasing impact to recording manufacturers themselves. For sometime, the public and more outspoken musicians have rallied to the cause.

Most gratifying, though, is the fact that two recording firm officials have voiced their sentiments in the matter. We hasten to add that all companies do not label records and are not suffering from lack of income by so doing. Our point is that race labels are not necessary. *Sat-1-22-49*

Race tags are more or less a hangover from another era when many persons were less enlightened in the democratic processes. Some interested in classical music, as Negroes do not have what is some- well as band music, Polish, Jewish, Irish, and Negro. We arranged the times called a "Negro voice." It isn't necessary to show Negro art-store to separate the various inter- leases then refer to them as a heading for Irish, Polish, Jewish, Negro or sepia or race or ebony Negro, etc.

NO BIAS INTENDED

A. B. Green, president of National Records, is calling upon the recording industry to rid itself of the term "race" in describing the music they liked. Green asserts that an industry best. The idea stuck and for the whose product represents the de-first time, all people were welcomed of undemocratic thinking canto browse around and select the hardly afford to tolerate the set-type of music which most appealed enjoyment and creation of music. to see that all people browsed and

Mr. Green maintains that the re-bought records in all departments.

LIKE FILING SYSTEM

cording industry prides itself on its role as a powerful democratic force in our cultural development. Yet, paradoxically it fails to cast aside the harmful policy of designating popular tunes recorded by Negro artists as "race" music.

The term is a primitive misnomer, harking back to the infant days of recording.

ONE SOLUTION

As an example, Mr. Green cites his own National label, which features such artists as The Ravens, Billy Eckstine and many other artists. The best solution Mr. Green can offer to the entire problem is to include all music in the "popular" category since this term can apply to all types of music. Some people like jazz, others classical and some even consider hill-billy to be the most popular type of music.

"You see, to me selling records meant classifying them just like a filing system. It was helpful to me in both selling and buying to classify my customers wants as to whether they were Polish, Jewish, classical, colored, etc. It was always a problem whether "Pollock" for Polish; "Jewish" or "Hebrew"; "Race," "Ebony" or "Sepia." They were all words, meaning in their own classification the same thing. This seemed to be the opinion in common usage. It was purely identification, not derogation.

"Many times "wolf" is cried too often and then the cry cannot be heard. Rather than denounce the tagging, I think a certain amount of credit and appreciation ought to be given wherever deserved, whether it is ourselves as a record company, to a person, to an organi-

Very truly yours,

JULES BRAUN,
De Luxe Record Co., Inc.

American-born singers like Sinatra are not termed Italian; Phil Regan is not tagged as Irish, nor are American-born singers of other nationality groups tagged, so why should an American Negro singing the same popular songs be identified as to race? Race tags must go!

Harlem Paper Rejects

"Buy Black" Advertisement

BY JAMES L. HICKS

NEW YORK — (NNPA) — A Harlem newspaper has rejected an advertisement in which citizens of

Harlem were urged to "Buy Black" and participate in a campaign which has as its aim the driving of white business houses from the lucrative commercial sector in and around 125th Street. *Jan-1-28-49*

Leaders of the Universal African Nationalist Movement, whose "Buy Black" ad was rejected by the New York Amsterdam News after it had run for two weeks, saw the rejection as just another step in the showdown battle which they say is sure, eventually, to come between colored buyers in Harlem and the merchants of the 125th Street sector.

James Lawson, president of the UANM, said his organization placed the following advertisement with the Amsterdam News several weeks ago: "Wanted — five hundred black men and women to help put over the Marcus Garvey program for the freedom of Africa, and the commercial and industrial development of black peoples everywhere. Join the Crusade now, Go into Business yourself. Buy Black, Mass meeting every Friday night at 8:30 p.m. the Universal African National Movement Inc., at 326 Lenox Ave.

Lawson charged that when the ad appeared it contained the words "the council of undustrial development" instead of "the commercial and industrial development" as contained in the original ad, and that that portion of the ad reading "go into business for yourself" was printed as "get into business yourself."

He said when he pointed out the errors in the published ad, the Amsterdam agreed and did publish it in its correct form the next week but that when he returned to place it again he was told that the paper would not publish the ad again.

OVER RADIO STATION.

The situation was aired over the radio station WEVD Saturday, January 22, when S. W. Garlington, himself a writer for the Amsterdam

has single become a campaign in the business. Lawson himself is employed in a white shoe firm.

Garlington read the ad over the air, announced that the Amsterdam News had rejected it after publishing it for two weeks and asked Lawson to present his side of the story. Lawson stated that Harlem has 600,000 Negroes but that "all important business endeavors are owned and controlled by outsiders — or to be exact are owned and controlled by whites."

When Garlington asked Lawson if he meant that "Harlem's citizens are asleep at the switch and are more or less committing 'economic suicide', Lawson replied:

"Exactly! Mr. Garlington, you hit the nail on the head. I say this because when you think of the fact that Negroes in the South — for instance, Atlanta, where they are both hated and denied certain rights they enjoy here, and yet these same people in Atlanta have developed an economy which Harlem cannot equal. In other words, I think that most of our so-called Negro leaders are confused, or do not know where they want to go."

Lawson then told Garlington that Marcus Garvey was the "Patron Saint" of his movement.

Garlington asked him point blank, "Is your 'Buy Black' program an anti-white campaign?"

Lawson hedged on the question by asking whether or not the "Buy Kosher" program as practiced by some Jewish people was "anti-Christian."

Garlington then pointed out the difficulties colored people would find in trying to get all the things they needed by buying from Negroes. He asked Lawson if his program was not merely an "ideal".

CLAIMS PRACTICALITY.

Lawson replied that his was a practical program and that it was just such a movement by his organization in 1934 which had resulted in getting colored salesmen and other colored neon in responsible

jobs on 125th Street. He said at the time of the campaign in 1934, it had threatened that colored people be looked down upon. "We want to stop the begging habits of black people and instill within them an active philosophy of economic self sufficiency," he declared.

The "Buy Black" movement being conducted by Lawson and his followers did not cause any apparent

loss of jobs on 125th Street. He said at the time of the campaign in 1934, it had threatened that colored people would lose their jobs elsewhere in New York but that it had not happened. "Why should they lose them now?" he asked, reminding Garlington of the New York State FEPC law still airing his views, Lawson said

**Women Protest
Weekly Paper
Jackie Comic
Banned from Air**

WASHINGTON, D. C.—National Council of Negro Women protests the stereotype character of "Jackie," a new comic strip drawn by Al Smith and released for publication by H. Tintle, Manager Smith Service, Demarest, New Jersey. This new comic strip, according to the manager, "will be devoted to the interest and amusement of colored folks." The first few copies of the strip sent out by the Smith service portrayed "Jackie" as a "dis and dat, yessah, sho and boss" character, who is ignorant and illiterate. In a letter of protest to Mr. Tintle, the manager, Mrs. Jeanetta Welch Brown, Executive Director of the Council, among other things said, . . . "on behalf of 850,000 of our members, representing more than six and a half million Negro women in this country, we ask you not to portray "Jackie" as a Negro in a stereotype role. It does not give a true impression of the great contribution our people have made to America and the world . . . Comic strips like this one proposed by Al Smith can do great harm to the building of better race relations."

In answer to Mrs. Brown's letter, Mr. Tintle said it was not his intention to ridicule, discriminate or be offensive toward the colored race, as that "Jackie" is going to be a good neighbor and just as understanding as he is tolerant . . . Mr. Tintle continued, "I think the majority of the people love colored characters in the world of entertainment. There is Amos 'n' Andy" and many others who have been very successful. This proves the point . . . I will be glad to receive any further suggestions in detail which you would care to make and we will do our best to produce a comic strip as you describe."

In a subsequent letter to Mrs. Brown, Mr. Tintle enclosed a new proof of the comic strip "Jackie" and said "I hope you will notice the gradual change that we are making for a better strip as your letter of February 14th suggested."

Baltimore Sun
By JAMES HICKS

NEW YORK (NNPA) — The National Broadcasting Company said last Monday that it does not feel that the use of the word "darky" on the air is offensive to the majority of colored people and that it will continue the use of that word on its radio programs until colored people themselves can offer a word which can be substituted for it.

This surprising statement was given to the writer by Mrs. Edna Turner, an executive of the musical department of NBC, as the official policy of the network, and was backed up to the letter by a top executive of the broadcasting company whom Mrs. Turner called in the writer's presence, but whose name she refused to divulge. It was further agreed that it was the policy of the network by Samuel Kaufman, assistant chief of the press section of NBC, to remain the same.

The surprise statement came

when NBC was questioned as to

the use of the word by a group

of singers who used it on an NBC

program while singing "The Mis-

souri Waltz," a favorite of Presi-

dent Truman.

AFRO Writes NBC

Carl Murphy, president of the AFRO-AMERICAN Newspapers, wrote NBC and expressed surprise over the use of the word, stating that the rules of the radio are specific governing the use of epithets.

His letter was turned over to Mrs. Turner for reply. In replying Mrs. Turner told Murphy that the term was used as an "endearment" and stated that "apparently it doesn't hurt the feelings of many colored people." She asked Mr. Murphy to suggest a substitute for the word.

Interviewed at NBC headquar-

ters in Radio City here last Mon-
day, Mrs. Turner repeated her words to the writer. She said the word "darky" is not offensive to colored people, that NBC has never had any protests over the use of the word, and that any colored person who resents it "is merely trying to get away from the Negro's past."

Resentful to Writer

She asked the writer whether he resented use of the word "darky." Assured that the writer most cer-
tainly did resent it, she said, "Un-
fortunately, you are one of those Negroes who is trying to get away from the Negro's past."

Mrs. Turner then pressed the writer for a substitute word for "darky" which would fit into

both the rhyme and music of a song wherever "darky" is used. Told there was no such word, she then asked well what would you suggest.

When the writer suggested that NBC omit the songs containing the word "darky" she appeared almost horrified and said this would eliminate virtually all the songs of Stephen C. Foster.

Letter Under Advisement

Mrs. Turner said she had taken the Murphy letter up with "executives of NBC" and they had told her that resentment of the word was "sheer nonsense."

Kaufman then offered a statement from the NBC program manual to show that the network is concerned over its references to race. Entitled "racial considerations," paragraph 17 of the manual states: "All program material presents with dignity and objectivity the varying aspects of race, creed, color and national origin."

Mrs. Turner told the writer at parting that if NBC received enough protests from colored listeners it might "take some steps to remedy the use of the word."

Al Smith can do great harm to the building of better race relations.

In answer to Mrs. Brown's letter, Mr. Tintle said it was not his intention to ridicule, discriminate or be offensive toward the colored race, as that "Jackie" is going to be a good neighbor and just as understanding as he is tolerant . . .

Mr. Tintle continued, "I think the majority of the people love colored characters in the world of entertainment. There is Amos 'n' Andy" and many others who have been very successful. This proves the point . . . I will be glad to receive any further suggestions in detail which you would care to make and we will do our best to produce a comic strip as you describe."

In a subsequent letter to Mrs. Brown, Mr. Tintle enclosed a new proof of the comic strip "Jackie" and said "I hope you will notice the gradual change that we are making for a better strip as your letter of February 14th suggested."

She asked the writer whether he resented use of the word "darky." Assured that the writer most cer-

tainly did resent it, she said, "Un-

fortunately, you are one of those Negroes who is trying to get away from the Negro's past."

Mrs. Turner then pressed the writer for a substitute word for "darky" which would fit into

both the rhyme and music of a song wherever "darky" is used. Told there was no such word, she then asked well what would you suggest.

When the writer suggested that NBC omit the songs containing the word "darky" she appeared almost horrified and said this would eliminate virtually all the songs of Stephen C. Foster.

Letter Under Advisement

Mrs. Turner said she had taken the Murphy letter up with "executives of NBC" and they had told her that resentment of the word was "sheer nonsense."

Kaufman then offered a statement from the NBC program manual to show that the network is concerned over its references to race. Entitled "racial considerations," paragraph 17 of the manual states: "All program material presents with dignity and objectivity the varying aspects of race, creed, color and national origin."

Mrs. Turner told the writer at parting that if NBC received enough protests from colored listeners it might "take some steps to remedy the use of the word."

Al Smith can do great harm to the building of better race relations.

NBC Backs Up Usage of Racial Slur; Calls Resentment of Idiom "Nonsense"

both the rhyme and music of a song wherever "darky" is used. Told there was no such word, she then asked well what would you suggest.

When the writer suggested that NBC omit the songs containing the word "darky" she appeared almost horrified and said this would eliminate virtually all the songs of Stephen C. Foster.

Letter Under Advisement

Mrs. Turner said she had taken the Murphy letter up with "executives of NBC" and they had told her that resentment of the word was "sheer nonsense."

Kaufman then offered a statement from the NBC program manual to show that the network is concerned over its references to race. Entitled "racial considerations," paragraph 17 of the manual states: "All program material presents with dignity and objectivity the varying aspects of race, creed, color and national origin."

Mrs. Turner told the writer at parting that if NBC received enough protests from colored listeners it might "take some steps to remedy the use of the word."

Al Smith can do great harm to the building of better race relations.

In answer to Mrs. Brown's letter, Mr. Tintle said it was not his intention to ridicule, discriminate or be offensive toward the colored race, as that "Jackie" is going to be a good neighbor and just as understanding as he is tolerant . . .

Mr. Tintle continued, "I think the majority of the people love colored characters in the world of entertainment. There is Amos 'n' Andy" and many others who have been very successful. This proves the point . . . I will be glad to receive any further suggestions in detail which you would care to make and we will do our best to produce a comic strip as you describe."

In a subsequent letter to Mrs. Brown, Mr. Tintle enclosed a new proof of the comic strip "Jackie" and said "I hope you will notice the gradual change that we are making for a better strip as your letter of February 14th suggested."

She asked the writer whether he resented use of the word "darky." Assured that the writer most cer-

tainly did resent it, she said, "Un-

fortunately, you are one of those Negroes who is trying to get away from the Negro's past."

Mrs. Turner then pressed the writer for a substitute word for "darky" which would fit into

both the rhyme and music of a song wherever "darky" is used. Told there was no such word, she then asked well what would you suggest.

When the writer suggested that NBC omit the songs containing the word "darky" she appeared almost horrified and said this would eliminate virtually all the songs of Stephen C. Foster.

Letter Under Advisement

Mrs. Turner said she had taken the Murphy letter up with "executives of NBC" and they had told her that resentment of the word was "sheer nonsense."

Kaufman then offered a statement from the NBC program manual to show that the network is concerned over its references to race. Entitled "racial considerations," paragraph 17 of the manual states: "All program material presents with dignity and objectivity the varying aspects of race, creed, color and national origin."

Mrs. Turner told the writer at parting that if NBC received enough protests from colored listeners it might "take some steps to remedy the use of the word."

Al Smith can do great harm to the building of better race relations.

In answer to Mrs. Brown's letter, Mr. Tintle said it was not his intention to ridicule, discriminate or be offensive toward the colored race, as that "Jackie" is going to be a good neighbor and just as understanding as he is tolerant . . .

Mr. Tintle continued, "I think the majority of the people love colored characters in the world of entertainment. There is Amos 'n' Andy" and many others who have been very successful. This proves the point . . . I will be glad to receive any further suggestions in detail which you would care to make and we will do our best to produce a comic strip as you describe."

In a subsequent letter to Mrs. Brown, Mr. Tintle enclosed a new proof of the comic strip "Jackie" and said "I hope you will notice the gradual change that we are making for a better strip as your letter of February 14th suggested."

She asked the writer whether he resented use of the word "darky." Assured that the writer most cer-

tainly did resent it, she said, "Un-

fortunately, you are one of those Negroes who is trying to get away from the Negro's past."

Mrs. Turner then pressed the writer for a substitute word for "darky" which would fit into

both the rhyme and music of a song wherever "darky" is used. Told there was no such word, she then asked well what would you suggest.

When the writer suggested that NBC omit the songs containing the word "darky" she appeared almost horrified and said this would eliminate virtually all the songs of Stephen C. Foster.

Letter Under Advisement

Mrs. Turner said she had taken the Murphy letter up with "executives of NBC" and they had told her that resentment of the word was "sheer nonsense."

Kaufman then offered a statement from the NBC program manual to show that the network is concerned over its references to race. Entitled "racial considerations," paragraph 17 of the manual states: "All program material presents with dignity and objectivity the varying aspects of race, creed, color and national origin."

Mrs. Turner told the writer at parting that if NBC received enough protests from colored listeners it might "take some steps to remedy the use of the word."

Al Smith can do great harm to the building of better race relations.

In answer to Mrs. Brown's letter, Mr. Tintle said it was not his intention to ridicule, discriminate or be offensive toward the colored race, as that "Jackie" is going to be a good neighbor and just as understanding as he is tolerant . . .

Mr. Tintle continued, "I think the majority of the people love colored characters in the world of entertainment. There is Amos 'n' Andy" and many others who have been very successful. This proves the point . . . I will be glad to receive any further suggestions in detail which you would care to make and we will do our best to produce a comic strip as you describe."

In a subsequent letter to Mrs. Brown, Mr. Tintle enclosed a new proof of the comic strip "Jackie" and said "I hope you will notice the gradual change that we are making for a better strip as your letter of February 14th suggested."

She asked the writer whether he resented use of the word "darky." Assured that the writer most cer-

tainly did resent it, she said, "Un-

fortunately, you are one of those Negroes who is trying to get away from the Negro's past."

Mrs. Turner then pressed the writer for a substitute word for "darky" which would fit into

both the rhyme and music of a song wherever "darky" is used. Told there was no such word, she then asked well what would you suggest.

When the writer suggested that NBC omit the songs containing the word "darky" she appeared almost horrified and said this would eliminate virtually all the songs of Stephen C. Foster.

Letter Under Advisement

Mrs. Turner said she had taken the Murphy letter up with "executives of NBC" and they had told her that resentment of the word was "sheer nonsense."

Kaufman then offered a statement from the NBC program manual to show that the network is concerned over its references to race. Entitled "racial considerations," paragraph 17 of the manual states: "All program material presents with dignity and objectivity the varying aspects of race, creed, color and national origin."

Mrs. Turner told the writer at parting that if NBC received enough protests from colored listeners it might "take some steps to remedy the use of the word."

Al Smith can do great harm to the building of better race relations.

In answer to Mrs. Brown's letter, Mr. Tintle said it was not his intention to ridicule, discriminate or be offensive toward the colored race, as that "Jackie" is going to be a good neighbor and just as understanding as he is tolerant . . .

Mr. Tintle continued, "I think the majority of the people love colored characters in the world of entertainment. There is Amos 'n' Andy" and many others who have been very successful. This proves the point . . . I will be glad to receive any further suggestions in detail which you would care to make and we will do our best to produce a comic strip as you describe."

In a subsequent letter to Mrs. Brown, Mr. Tintle enclosed a new proof of the comic strip "Jackie" and said "I hope you will notice the gradual change that we are making for a better strip as your letter of February 14th suggested."

She asked the writer whether he resented use of the word "darky." Assured that the writer most cer-

tainly did resent it, she said, "Un-

fortunately, you are one of those Negroes who is trying to get away from the Negro's past."

Mrs. Turner then pressed the writer for a substitute word for "darky" which would fit into

both the rhyme and music of a song wherever "darky" is used. Told there was no such word, she then asked well what would you suggest.

When the writer suggested that NBC omit the songs containing the word "darky" she appeared almost horrified and said this would eliminate virtually all the songs of Stephen C. Foster.

Letter Under Advisement

Mrs. Turner said she had taken the Murphy letter up with "executives of NBC" and they had told her that resentment of the word was "sheer nonsense."

Kaufman then offered a statement from the NBC program manual to show that the network is concerned over its references to race. Entitled "racial considerations," paragraph 17 of the manual states: "All program material presents with dignity and objectivity the varying aspects of race, creed, color and national origin."

Mrs. Turner told the writer at parting that if NBC received enough protests from colored listeners it might "take some steps to remedy the use of the word."

Al Smith can do great harm to the building of better race relations.

In answer to Mrs. Brown's letter, Mr. Tintle said it was not his intention to ridicule, discriminate or be offensive toward the colored race, as that "Jackie" is going to be a good neighbor and just as understanding as he is tolerant . . .

Mr. Tintle continued, "I think the majority of the people love colored characters in the world of entertainment. There is Amos 'n' Andy" and many others who have been very successful. This proves the point . . . I will be glad to receive any further suggestions in detail which you would care to make and we will do our best to produce a comic strip as you describe."

In a subsequent letter to Mrs. Brown, Mr. Tintle enclosed a new proof of the comic strip "Jackie" and said "I hope you will notice the gradual change that we are making for a better strip as your letter of February 14th suggested."

She asked the writer whether he resented use of the word "darky." Assured that the writer most cer-

tainly did resent it, she said, "Un-

fortunately, you are one of those Negroes who is trying to get away from the Negro's past."

Mrs. Turner then pressed the writer for a substitute word for "darky" which would fit into

both the rhyme and music of a song wherever "darky" is used. Told there was no such word, she then asked well what would you suggest.

When the writer suggested that NBC omit the songs containing the word "darky" she appeared almost horrified and said this would eliminate virtually all the songs of Stephen C. Foster.

Letter Under Advisement

Mrs. Turner said she had taken the Murphy letter up with "executives of NBC" and they had told her that resentment of the word was "sheer nonsense."

Kaufman then offered a statement from the NBC program manual to show that the network is concerned over its references to race. Entitled "racial considerations," paragraph 17 of the manual states: "All program material presents with dignity and objectivity the varying aspects of race, creed, color and national origin."

Mrs. Turner told the writer at parting that if NBC received enough protests from colored listeners it might "take some steps to remedy the use of the word."

Al Smith can do great harm to the building of better race relations.

In answer to Mrs. Brown's letter, Mr. Tintle said it was not his intention to ridicule, discriminate or be offensive toward the colored race, as that "Jackie" is going to be a good neighbor and just as understanding as he is tolerant . . .

Mr. Tintle continued, "I think the majority of the people love colored characters in the world of entertainment. There is Amos 'n' Andy" and many others who have been very successful. This proves the point . . . I will be glad to receive any further suggestions in detail which you would care to make and we will do our best to produce a comic strip as you describe."

In a subsequent letter to Mrs. Brown, Mr. Tintle enclosed a new proof of the comic strip "Jackie" and said "I hope you will notice the gradual change that we are making for a better strip as your letter of February 14th suggested."

<